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revised the piece, rather than against his original authorship of it." This looks to me like a Parthian attempt to outflank one of the pieces of positive evidence from "the early editions or notices in Henslowe and the *Stationers' Register*," which must be squarely faced and debated, I think, before one is privileged to venture a hypothesis about the play's origin. I do not understand Mr. Gray when he seems to suggest in his reply that this evidence can only be put to the use that Fuller makes of it, and that refutation of Fuller exonerates a critic from the duty of attempting a constructive interpretation of his own.

TUCKER BROOKE.

Yale University.

POSTSCRIPT

I appreciate the more courteous tone of Mr. Brooke's reply. I do not in the least accuse him of any personal or unworthy motives in his attack upon me. On his letter above I offer the following brief notes.

(1) The point is simply that Jonson was not an untried nor even an obscure writer when he was employed to produce additions to the *Spanish Tragedy*. (2) There are other methods of considering a question of authorship besides that of reëxamining the familiar data, and the obligation upon one who is approaching the problem from a different angle is simply that he must not run counter to those data. (3) A play which Shakespeare *revised* would presumably be acted by the company with which he was associated; whereas a play which he had originally written, if taken over by another company, would naturally be revised by the authors who worked for that company. Perhaps my note did not state this with sufficient clearness. To Mr. Brooke's concluding sentence I answer that I did not say "can only be put" but "have been put to."

H. D. GRAY.

Stanford University.

Piers Plowman IN ART

In a recent article¹ entitled "*Piers Plowman* in English Wall-Paintings," Mr. E. W. Tristram advances the theory that certain representations of the crucified Christ preserved on the walls of English country churches have been inspired by the teachings set forth in *The Vision of Piers Plowman*. In these wall-paintings, badly mutilated in most cases, the figure is "surrounded by many tools of labour, arranged so as to form a halo or glory." "Clearly," he continues, "the painter has wished to convey the idea of the

¹ Printed in *The Burlington Magazine*, XXXI (October, 1917), 135 ff.